CENTER FOR MODERN GREEK STUDIES
THE NIKOS KAZANTZAKIS CHAIR
SAN FRANCISCO STATE UNIVERSITY

ΜΑΝΤΑΤΟΦΟΡΟΣ

ΕΔΡΑ ΝΙΚΟΥ ΚΑΖΑΝΤΖΑΚΗ
MODERN GREEK STUDIES FOUNDATION

MANTATOPHOROS: "BEARER OF NEWS, MESSENGER"

Lisa Stefanac and friend in a Greek olive field

SFSU student joins Olive Pickers in Greece

Lisa Stefanac, a student in MGS Greek I, who traveled to Greece last year, agreed to share with us her story of joining a crew of olive pickers.

At 7 a.m., I stood on the corner along the main street through Olympia, Greece, beside two Albanian men and my traveling Swiss friend, Christoph. It was cold–even in Greece December is a cold month–and I was shivering under my coat.

Christoph and I had met here in Olympia nearly two months prior at the only youth hostel in the town. Together, we had explored the old ruins and the fantastic museum there. Neither of us had expected to stay longer than two days in Olympia. But when we took a long walk through the neighboring olive groves on what was supposed to be

(continued on p. 2)

Oral History Training Workshop Launches Greek American Archive

The Center for Modern Greek Studies at San Francisco State University, with the support and collaboration of the Modern Greek Studies Foundation, a non-profit organization whose purpose it is to help support the Nikos Kazantzakis endowment, announce the establishment of the **Northern California Greek American Archive** at the Center for Modern Greek Studies at San Francisco State University. In keeping with the multi-ethnic tradition of San Francisco State University, the Greek American Archive would add yet another dimension for research and study to the rich fabric of peoples and cultures that make the Bay Area one of the most diverse metropolitan areas in the United States. The Archive's long-term goal would be to document the history of local Greek immigrants and Greek Americans from the earliest immigrations through the twentieth century and continue as an ongoing project into the present millennium. The archive would focus on the history of Greek Americans in northern California but primarily focus on the Bay Area.

The Archive will contain a collection of videos, audio tapes, primarily of oral histories, photographs and other memorabilia in digitized format on computer discs, and music. In addition, a comprehensive microform collection of Greek American newspapers published throughout California as well as a collection of books and periodicals related to the scope of the Archive and to the history of the Greek American experience are to be housed at the J. Paul Leonard Library at San Francisco State University.

The Center for Modern Greek Studies wishes to thank all of those individuals who have worked in close consultation with the Director of the Center, Prof. Martha Klironomos, to establish the Archive: Dr. Mary Nicholson Goldworth, Dr. Peter Haikalis, Frank Boone, Anne Condas, Titika Koplos, George Konstantopoulos, Mary Thodos, Prof. Marianina Olcott, Mary Mousalimas, and from the College of Humanities at San Francisco State, Dean Nancy McDermid, Associate Dean Susan Shimanoff, Prof. Pamela Vaughn and Smithy Blackwell.

To launch the first phase of the project, on November 11, 2000, the Center for Modern Greek Studies

(continued on p. 7)

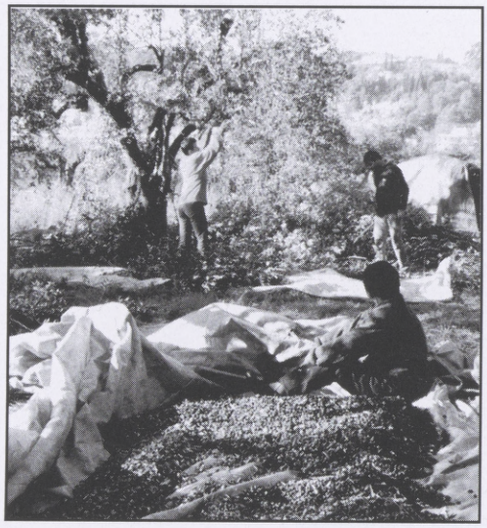
Olive Picking

(continued from p. 1)

our last day, Christoph turned to me, saying, "Wouldn't you like to try that?" He pointed towards a group of workers clustered around one olive tree, beating the branches with long sticks. Christoph and I watched as thousands of olives fell to a tarp spread out below. With the sun setting, the colors of the countryside brilliantly lit up, and the taste of a foreign country on all my senses, I must admit the thought of joining these workers felt exciting, romantic even. But, how in the world would we ever get such an opportunity? Christoph and I laughed off the idea, and decided to walk back to town for some Greek coffee.

By the time we arrived at the café, the sun was set, and the air was getting quite crisp and cold. We thankfully received our coffee and looked around for other people withwhom to sit . Four girls about my age were giggling in a corner, drinking ouzo. After introductions, Christoph and I discovered that these girls, also from Switzerland, had been, three weeks now, picking olives in and around Olympia. We couldn't believe our luck! Excitedly, we asked about how to get such a job. Hanna, the friendliest of the girls, told us to go around to shop owners along the streets of Olympia and ask for work. She told us that most of them had olive groves and were eager to find workers to help out in the harvest.

So, two months later, there I was at seven a.m., waiting for Kostas, the husband of Katerina who owned a jewelry store in Olympia, to come pick us up in his truck and take us to the fields. After two months already of olive picking, I knew the routine: pick-up was between 7 and 7:30 a.m., depending on the farmer's quickness in fixing any broken tools at home; then, half-an-hour to the olive fields along bumpy dirt roads (longer if it had been raining because the roads then become slippery with mud); once in the fields, we got straight to work, picking up where we had left off the day before. We spread the tarps out below the chosen tree as Igor (one of my Albanian friends, and fellow worker) climbed the tree with a chain saw. His job was to cut down all the branches that were either growing straight up or laden with olives that would not produce the following year. My job was always on the ground gathering the olives and cleaning them (i.e., removing twigs and leaves from the gathered pile), or I beat the fallen branches with a short stick so as to force the olives off their stems.



I was never allowed to use any of the machinery or tools, besides the stick, mainly because, as I determined, I am a woman. But, I never felt discriminated against for being in the fields; rather, being the only woman, the focus was more about the men intensely taking care of me. Anytime I tripped over a branch or scratched myself on a sharp sliver of wood, I always heard the words, "*Prosoxi, prosoxi*, Lisa," coming from at least one person.

I took great humor in it all, though, and in the work, too, which was excruciatingly difficult. You see, we worked from about 8 a.m. to 9:30 a.m. and then paused for breakfast, which usually consisted of Greek coffee and a homemade sweet cake. Then, work again until about 12:30 p.m., which was met with a homecooked meal (lamb soup, for example), and bread with feta cheese and onions and tomato. After lunch we rested for about fifteen minutes and were back to work again. The day pretty much ended when the sun went down–around 5:30 p.m. But, on days when the olives were to go to the factory to be made into oil, we worked until about 7:30 p.m. All this work, and my pay was between five and seven thousand drachma, a mere $25 per day.

All those days of being outdoors in an olive grove on a hillside overlooking the western Pelopponese, dirt forever lodged in my fingernails, and scars from various cuts and scratches streaking my hands–all of it was exactly what I had thought it would be when Christoph and I looked at olive workers for the first time. It was a romantic dream come true, complete with all the roughness of reality, and it was one of the most exciting experiences of my life.

Other Student News

Julia Stephanides, a student from Greece, is pursuing an M.A. in Comparative Literature. She has successfully passed the oral defence and is writing her thesis on the epistolary novel and is examining Panayiotis Soutsos' *Leandros* (1834) and Aphra Behn's *Love-Letters Between a Nobleman and his Sister* (1683, 1685, 1687).

Spring 2001 Classes

Registration Information

San Francisco State University

SFSU Students should register through SFSU touchtone system. **Priority registration is December 12 through January 26, 2001.** Classes begin Monday January 29, 2001. The last day of of exams is May 25, 2001. To confirm registration information, check the SFSU website at **www.sfsu.edu.** The touchtone registration schedule and information may be found on the web at: **www.sfsu.edu/~admisrec/reg/ttscheds.html**

**College of Extended Learning*

Any adult in the community may enroll in University courses without being formally admitted to the University. To find out details of enrollment, please contact SFSU College of Extended Learning at **(415) 405-7700**. **www.cel.sfsu.edu**

Eldercollege

This program is also for those over 60. Although it is not possible to earn a degree through Eldercollege, you may audit regular classes on a space available basis. You do not need to meet the standard requirements for admission to be a part of this program. The fee is $45 per semester. Please note that this fee does not apply for courses offered through the College of Extended Learning. For more information, call the Urban Elders Program at **(415) 338-2127**.

Over-Sixty Program

Persons 60 years of age or older can earn a Baccalaureate or Master's degree at the University without payment of admission or registration fees. You only pay a $3 fee for each term you attend. To be eligible for the program, you must:

1) be at least 60 years of age
2) have been a California resident for a full year immediately preceding your enrollment
3) meet the standard requirements for admission to the University.

For more information call the Urban Elders Program at **(415) 338-2127**. Please note that this special fee does not apply for courses offered through the College of Extended Learning

MGS/GRE 151 Modern Greek II

[GE] Continuation of Modern Greek I. Basic oral expression, listening comprehension, reading and writing will be emphasized. **This is a GE course.**

Instructor **Prof. Martha Klironomos**
Time: **M/W 2:10–3:25 p.m.**
Location: **HUM 381**

MGS/GRE 365 Intermediate Modern Greek III

A continuation of Modern Greek II. Accelerated emphasis on conversation, grammar, reading, and writing in contemporary Greek.

Instructor: **Prof. Martha Klironomos**
Time: **Tu/Th 2:10–3:25 p.m.**
Location: **HUM 501**

Related Course

WCL 260.01 Myths of the World

[GE] Study of different mythologies, including Greek, and their significance to world literature. Use of myths by contemporary writers such as Yeats, Pound, Eliot, H.D., Cavafy, Seferis, Elytis and Ritsos also will be discussed. **This is a GE course.**

Instructor: **Prof. Martha Klironomos**
Time: **M/W/F 11:10 a.m.-12:00 p.m.**
Location: **BH 28**

Offered through the College of Extended Learning:

MGS 152 Modern Greek Conversation

A course for the advanced beginner, offered through the **College of Extended Learning**,* and geared toward practical language usage. Pre-requisite: MGS 150 or equivalent.

Instructor: **Katerina Chiotis**
Time: **Tu 7:00–9:00 p.m.**

Martha Klironomos. "Memory in the Work of Giorgos Seferis." *Διαβάζω* ***"Diabazw,"*** ***Greek Monthly Review of Books.*** no. 410 (September 2000): 105 -111. Special issue on Giorgos Seferis. [Excerpt]

If modernity ushered in a consciousness about the subject of memory, there is perhaps no more appropriate an example to discuss its unique articulation than the work of Giorgos Seferis. Indeed, memory is embedded into the fabric of Seferis' rhetoric—be it concrete references to the memory process itself, or to its variants of time and of history. Every major poetry collection from *The Cistern* to *Logbook III* brings to the foreground the theme of the limits of memory within the context of an age caught between recalling and reconciling itself with the images of the past throughout the many layers of its collective historical experience. This essay is a preliminary look at how Seferis' thought addresses the conceptualization of memory in European modernism, but also how it demonstrates the ideological charge ascribed to memory within the project of Neohellenic cultural nationalism ("ethnismou").[1]

The corpus of Seferis' work explores memory as cognition, a domain within the faculty of knowledge, but does so within the confines of modernism. It outlines the limits of our knowledge of the past and its ever mutable relationship to the present.[2] In commenting on the mark of a good poet, Seferis affirms the ancient premise of memory as cognition in *Meres E'*: "to remember the ancient sage, 'knowledge is memory.'"[3] Here Seferis touches on how recollection in antiquity is identified with the search for truth and knowledge. In the Platonic conception of "anamnesis", "Mnemosyne, the super natural power, establishes itself within man to become the very faculty of knowing."[4] The function of memory in this schema, however, does not reconstruct time; nor is it concerned with "a chronology of events", but, rather, "it reveals the eternal and unchangeable being."[5]

Traces of this ancient view of knowledge can be discerned in Seferis' poetry. In *Mythistorema* D', a quote from Plato's *Alcibiades* that speaks of the soul knowing itself is juxtaposed and integrated with images witnessed by the travelling companions who recount the collective memories of the nation, both the loss and "the memory of great happiness":

If it is to know itself, they said
It must look into a soul, they said
And the oars struck the sea's gold. . .
Sometimes unfortunate women wept
Lamenting their lost children
And others raging sought Alexander the Great
And glories buried in the heart of Asia.
We moored on shores full of night-scents
With birds singing, waters that left on the hands
The memory of great happiness.[6]

With the experience of loss, comes the quest for self-knowledge in the recovery of the variant histories and glories of the past. In this sense the poetry ultimately reflects the view of memory that has evolved within modernity: a new found consciousness in thinking about one's relationship to the past which posits a new construct of time by virtue of its very historicism.

Such a historicism is rooted in classical idealism: The identity of the self, its self-knowledge, cannot be defined without taking its past experience into account. For Hegel, recollection embodies the self's "triumphant self-absorption at the end of history."[7] Recollection constitutes an "epiphany" which harmonizes "self and world, past and present, being and becoming."[8]

But, at the same time, Seferis' poetry dismantles the idea of total recall and touches on how in European modernism the self-consciousness over time has resulted in a questioning of traditional conceptualizations of memory. Writers in France, such as Proust, for example, conceived the problem of the past in terms of a mnemonic crisis, one that manifested itself in systematic perturbations of memory, which indicate how the past "evades our memory" and how "recollection has ceased to integrate with consciousness," as Richard Terdiman has argued.[9]

Because of the past's "paradoxical inaccessibility," past and present become mutually reinvented. Thus texts of this period reveal "a failure of diachronicity" through "subjective epistemic rupture". The preoccupation with memory, and, by association, with history, then, can be considered as the attempt to confront the "crisis of diachronicity."[10]

Seferis' early poetry of the 1930's simulates the representation of such overt disruptions of time and the fragmenting of knowledge. In illustrating a comparable crisis of diachronicity, it reveals the fissures of epistemological rupture that emulate the memory process—the "chasms of memory,"[11] as he puts it, its "gaps" and "lacunae"[12] that signify its inevitable break with continuity. His example verifies how in Greek modernism memory is also fraught with fleeting images, that ever deepen the chasms between remembering and forgetting, those "that travel like white tatters through your mind/and waken you to things you lived yet don't remember."[13]

But when the Seferian poetic text laments memory loss and expresses the continual desire towards its recovery, it has cultural nationalist implications. *Mythistorema* explores the limits of collective memory, or history, in which the rhetorical play of the text centers on the ideas of remembering and forgetting experienced by both self and nation, whose perspectives within the poem are inextricably linked. In *Mythistorema*, Seferis highlights the disjunction of time and systematic perturbations of memory that mark the nation's collective consciousness, obsessed and anxious over the subject of the past and over its proper recall:

So very much having passed before our eyes
that our eyes in the end saw nothing, but beyond
and behind was memory like the

white
sheet one night in an enclosure
where we saw strange visions . . .
pass by and vanish . . .

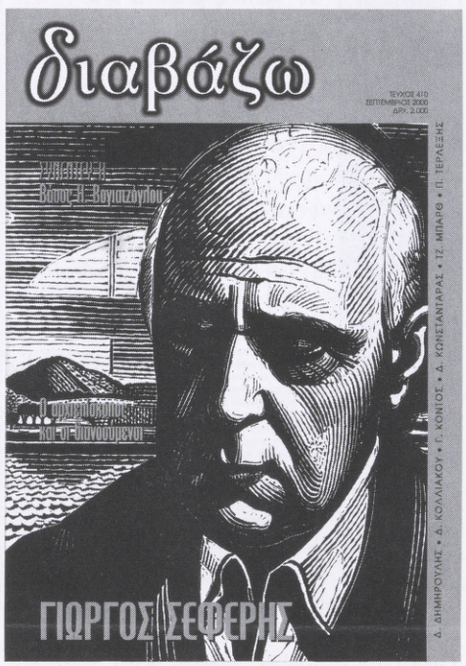
having known this fate of ours so well
wandering among broken stones,
three or six
thousand years
searching in collapsed buildings that
might have been
our homes
trying to remember dates and heroic
deeds
will we be able?[14]

The text illustrates the nation's impulse to find a shared sense of the past, to define and to draw on a reservoir of commonly held historical memories, "dates" and "deeds"; yet, at the same time, it bewails the impending absence and loss that results in acknowledging the remoteness of the past and of its continued inaccessibility. Using the modernist mode of writing, with its penchant for dislocating time, Seferis does not identify a concrete or distinct historical period, and often conflates vast and disparate moments of historical time within a single phrase. (Is it "three or six thousand years"?) Memory thus surfaces into a crisis of cultural amnesia in its questioning of the premise of historical facticity as a stable and reliable interpretation of reality.

Assuredly, Seferis' poetry reflects how memory continued to remain a privileged topos in Neohellenic thinking since the 19th century. But his preoccupation with memory takes on an important ideological charge especially in the aftermath of the Asia Minor catastrophe. It was a period in which the question of the appropriation of history —and the viability of the continuity thesis that dominated Greek thinking since the 19th century—comes at a crossroads and becomes problematized.

A main goal of the Greek cultural nationalist project of the 19th century in the area of historical writing was to refute Western skepticism of Greece's claims to its past by producing evidence to trace the thread of cultural continuity from the ancient to the modern age, as a number of critics have already commented.[15] Greece's "memory crisis," that is, how the society re-constructed its past, became fixated not on the failure but, rather, on the creation and promotion of the diachronic model. Paparrigopoulos' *History of the Greek Nation,* a notable example, based its premise on presenting the collective memory of the *ethnos* as an organic unity which had historically evolved since antiquity. The presupposition underlying such writing approximated the historical method outlined by Hegel in which the nation represents an incomplete present which can't develop an integrated consciousness without reference to the past.[16]

The example of historical writing and the valorization of the continuity thesis illustrates how the case of Greece in "remembering" its nation's past is no different than the example of



other nations in which the process of selection and reinvention comes into play in both its political and cultural nationalist programs: at the expense of "forgetting" other epochs, the ancient past was often privileged in the diachronic model. Collective memories range from references to an idealized golden age to the painful recollections of the nation's recent defeats.

But these "memories"—whether those of recollections of wars and their heroes, or of migrations and colonizations—constitute the nation's conscious ideological choices, ones which had become revised continuously since the 19th century to appeal to popular consciousness and to its mobilization within changing conditions caused by modernization.[17] Indeed, historical discourse not only promoted a cohesive sense of national identity, unity and tradition, but also justified political nationalist campaigns. From the 19th to the 20th century Greek political culture appropriated the realm of history, using the premise of the diachronic model, as it underlay the basis for irrendentism in the form of the *Megali Idea*; however, the programme met bitter defeat in 1922.

When Seferis refers to the nation's anxiety over being unable to recall "dates and heroic deeds," he reflects the age's re-theorizing of history at a critical point in its evolution as a nation. The text reflects the psyche of post-1922 Greece, a period that met massive social and political change—one which had to re-think its relationship to its past and to search for new political, moral and aesthetic directives within the realm of collective memory to cope with such transformation. Collective memory in this period often takes form in a myriad of personal memoirs and novels rather than massive historical accounts of events that refer to the catastrophe itself, for example.[18]

But collective memory in poems such as *Mythistorema* undercuts the rule of the diachronic model, by the repeated dissolution of the memory process and the fragmenting of the mythical and historical narrativities of the poem. At the same time, however, the poetry reflects how in the wider context of Greek society, history as collective memory is consciously posited as a stabilizing factor for it responds to societal needs for "continuity," which are symbolically enacted through tradition, seeking an integrated vision between past and present. Seferis explores the realms of tradition through citations of ancient texts but he indicates how the attempt to perform such symbolic acts, such as ritual and burial customs, are constantly frustrated when they are devoid of context.

While he explores these entities through high culture in the form of the literary text, Renée Hirschon discusses the reasons why memory is ascribed such significance in popular con

sciousness. Memory's powerful images recall a past "containing the lost but meaningful patterns of life."[19] It plays an adaptive function, as in the example of the displaced, non-literate refugees from Asia Minor, the subjects of her study, who turn to the past to deal with the chaos that comes with resettlement. Memory within this group became a bridge to reconcile the traumatic break caused by their expulsion.[20] It "becomes a critical link, the means of a cultural survival, a kind of capital without which their identity would be lost."[21]

There are elements in *Mythistorema* that refer to the experience of an uprooted group and the significance memory plays in the retention of their identity, although we should be wary in identifying the poem strictly with the circumstances of the Asia Minor Catastrophe. Despite their expulsion and the loss of the homeland, the consciousness of time, the primacy of memory as a constant, prevails in the collective voice of the displaced who are "unable to forget themselves"

. . . traveling
on the decks of decayed ships
crowded in with sallow women
and crying babies
unable to forget themselves. . .
in a country that is no longer ours
nor yours. . .[22]

. . . .

Notes

[1] See Dimitris Tziovas *in* Oi Metamorphoseis tou Ethnismou kai to Ideologima tis Ellinikotitas, Athina, Odysseas, 1989, pp. 60-61.

[2] See Brian McHale, *Postmodernist Fiction,* New York, Methuen, 1987, pp. 8-10.

[3] See Giorgos Seferis, *Meres tou 1945-1951*, Athina, Ikaros, 1973, p. 167.

[4] Jean Pierre Vernant, *Myth and Thought among the Greeks,* London, Routledge, 1983, p. 92.

[5] Vernant, *Myth and Thought among the Greeks*, op. cit. P. 92.

[6] Giorgos Seferis, *Poiemata*, Athina, Ikaros, 1976, p. 46-47.

[7] Richard Terdiman, "Deconstructing Memory: On Representing the Past and Theorizing Culture in France Since the Revolution." *Diacritics,* Winter, 1985, vol. 15, no. 4, p. 14.

[8] Terdiman, "Deconstructing Memory: On Representing the Past and Theorizing Culture in France Since the Revolution," op. cit. p.14. See G. W. F. Hegel, *The Phenomenology of Mind*,

Η μνήμη στο έργο του Γιώργου Σεφέρη

της ΜΑΡΘΑΣ ΚΛΗΡΟΝΟΜΟΥ

Αν η νεοτερικότητα εγκαινίασε την αυτοσυνειδησία του υποκειμένου της μνήμης, πιθανότατα δεν υπάρχει κάποιο πιο κατάλληλο παράδειγμα για να συζητήσουμε τη μοναδική της άρθρωση από το έργο του Γιώργου Σεφέρη. Πράγματι, η μνήμη βρίσκεται βαθιά χαραγμένη μέσα στην υφή της σεφερικής ρητορικής, ως αναφορά είτε άμεση στη διαδικασία της ίδιας της θύμησης, είτε έμμεση στις ενσωματώσεις της παραπλήσιες, το χρόνο και την ιστορία. Κάθε σημαντική συλλογή ποιημάτων, από τη Στέρνα μέχρι και το Ημερολόγιο Καταστρώματος Γ', προβάλλει το θέμα των ορίων της μνήμης, μέσα στα συμφραζόμενο μιας εποχής παγιδευμένης ανάμεσα στην ανάκληση των εικόνων του παρελθόντος και τη συμφιλίωσή της με αυτές, μέσω των πολλαπλών στρωμάτων της συλλογικής ιστορικής της εμπειρίας. Η παρούσα μελέτη αποτελεί μια εισαγωγική διερεύνηση του τρόπου, με τον οποίο η σκέψη του Σεφέρη ενσωματώνεται με την εννοιολογικοποίηση της μνήμης, μέσα στο πλαίσιο που αρθρώθηκε από τον ευρωπαϊκό μοντερνισμό· επικεφαλίς ταυτόχρονα να μελετήσει εν συντομία το ιδεολογικό φορτίο που αποδίδεται στη μνήμη μέσα στο ευρύτερο πρόγραμμα του νεοελληνικού πολιτισμικού «εθνισμού».

Το σύνολο του έργου του Σεφέρη διερευνά τη μνήμη ως γνωσιολογία, σαν ένα χώρο μέσα στην ιδιότητα της γνώσης –διερεύνηση που πραγματοποιείται μέσα από τους περιορισμούς του μοντερνισμού. Ταυτόχρονα, το σεφερικό εγκείσιμα προσδιορίζει τα όρια της γνώσης μας σχετικά με το παρελθόν και τη διαρκώς μεταβαλλόμενη σχέση με το παρόν. Εκκλιζόντας το χαρακτηριστικό του καλού ποιητή, ο Σεφέρης επιβεβαιώνει την παλαιά αντίληψη της μνήμης ως γνώσης στα Μέρες του 1945-1951.

105

London, George Allen and Unwin, 1966, p. 807.

[9] Terdiman, "Deconstructing Memory: On Representing the Past and Theorizing Culture in France Since the Revolution," op. cit. p. 15.

[10] Terdiman, "Deconstructing Memory: On Representing the Past and Theorizing Culture in France Since the Revolution," op. cit. p. 15.

[11] Seferis, *Poiemata*, op. cit. p. 192.

[12] Seferis, *Meres tou 1945-1951*, op. cit., 174.

[13] Seferis, *Poiemata*, op. cit. p. 184.

[14] Seferis, *Poiemata*, op. cit. p. 69.

[15] See, for example, Michael Herzfeld, *Ours Once More: Folkore, Ideology and the Making of Modern Greece*, New York, Pella, 1986 and Loring Danforth, "The Ideological Context of the Search for Continuities in Greek Culture," *Journal of Modern Greek Studies*, 1984, vol. 2, pp. 53-85.

[16] See Georg Wilhelm Friedrich Hegel, *Lectures on the Philosophy of World History*, Cambridge University Press, Cambridge, 1975, p. 136.

[17] See Anthony Smith, *Myths and Memories of the Nation*, Oxford, Oxford University Press, 1999, pp. 262-266, and Gregory Jusdanis, *Belated Modernity and Aesthetic Culture: Inventing National Literature*, Minneapolis, University of Minnesota Press, 1991.

[18] See Thomas Doulis, *Disaster and Fiction: Modern Greek Fiction and the Impact of the Asia Minor Disaster of 1922*, Berkeley, University of California Press, 1977, p. 174.

[19] Renée Hirschon, *Heirs of the Greek Catastrophe, The Social Life of Asia Minor Refugees in Piraeus*, Oxford, Clarendon Press, 1989, p. 17.

[20] Hirschon, *Heirs of the Greek Catastrophe, The Social Life of Asia Minor Refugees in Piraeus*, op. cit., p. 17.

[21] Hirschon, *Heirs of the Greek Catastrophe, The social Life of Asia Minor Refugees in Piraeus*, op. cit., p. 15.

[22] Seferis, *Poiemata*, op. cit. p. 52.

. . . .

This article in its entirety was originally published in Greek in the September, 2000 issue of ***Diabazw***, *Greek Monthly Review of Books*, the equivalent of the *New York Review of Books.*

CMGS Visiting Speakers for 2001

February 2001

(February 23, 2001; 7:30 p.m.) ***Professor Stathis Kalyvas***, Department of Political Science, University of Chicago, will speak on ***Violence in the Greek Civil War***. Prof. Kalyvas says of his subject: "Individual recollections of the Greek Civil War consistently point to its violence which was both extreme and often exercised among neighbors. However, we know little about the actual content of this violence and the way it was expressed. What forms did it take and why? How can we make sense of this violence? Is it similar or different to the violence of other civil wars? The talk will explore these (and related) issues; it is based on new research combining both oral and written sources, carried in both southern and northern Greece." Prof. Kalyvas is the author of *The Rise of Christian Democracy in Europe* (1996) and is working on *The Logic of violence in Civil War.* He received his Ph.D. from the Univeristy of Chicago in 1993 and has taught at Ohio State University and New York University.

March 2001

(March 11, 2001; 4 p.m.) A talk on ***Greek-Turkish Relations*** as they have evolved in the public arena in the past year, will feature guest speaker **Dr. Elizabeth Prodromou** who is the Associate Director of the Institute on Religion and World Affairs at Boston University, where she also teaches in the Department of International Relations. Dr. Prodromou holds a Ph.D. in political science from the M.I.T. She has taught at Princeton, Harvard and Tufts Universities. A regional expert on Southeastern Europe and the Eastern Mediterranean, Dr. Prodromou's scholarship and policy work focuses on religion and international relations, nationalism and conflict resolution, democracy and religious change, culture and international security. She is active in public policy, and has worked with numerous government, and international institutions. Dr. Prodromou is also Executive Director at the Cambridge Foundation for Peace, and Senior Research Fellow at Harvard University in the Kennedy School of Government.

April 2001

(April 19, 2001; 7:30 p.m.) ***Nicholas Samaras***, Greek-American poet will read selections from his work. Dr. Samaras is from Woburn, Massachusetts, but he has also lived in New York, Thessaloniki, Greece, and other parts of Europe and America. His first book of poetry, ***Hands of the Saddlemaker*** (1992), received the Yale Series of Younger Poets Award. His second collection is ***Survivors of the Moving Earth*** (1998), published by the University of Salzburg Press. He recently edited the book, *To the Country of that Spirit: Selected Poems & Essays of Alexandros Gialas* (a.k.a. G. Verites), and wrote the "Introduction" to the collection, published in Greece (1998).

Having received degrees from the University of Denver (Ph.D, 1994) and Columbia University (MFA, 1985), Dr. Samaras has taught at the University of Denver (1989-1993) and at Columbia University and has been the recipient of numerous writing awards, such as the National Endowment for the Arts (NEA) Poetry Fellowship (1997-98). Dr. Samaras currently teaches at Eckerd College in the Tampa Bay area of Florida.

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Greek American Archives, (*Continued from p. 1*)

and the Modern Greek Studies Foundation hosted an **"Oral History Training Workshop"** led by Gail Kurtz, an oral historian who has conducted oral history workshops for the Bancroft Library at UC Berkeley, the Judah Magnes Museum and other Bay Area institutions. The workshop was attended by over 30 people.

November Lectures at the Center

Dr. Marianna Spanaki, gave a talk on **Gender, Place and Identity in *Ulysses' Gaze*, a film by Theo Angelopoulos and in *Eleni or Nobody*, a novel by Rhea Galanaki**. Sunday, November 5, 2000. Dr. Spanaki juxtaposed the use of crossing boundaries and the prevelance and importance of visual imagery in both works to create an interesting discussion of the history of the modern Greek film and novel.

Born in Crete, Dr. Spanaki holds a doctorate in literary and cultural studies. She teaches modern Greek Studies and Culture for the University of Birmingham, Britain, at the Center for Byzantine, Ottoman and Modern Greek Studies where she heads the Interdisciplinary Gender Studies Seminar.

Dr. Penelope Papailias gave a lecture, **California Dreaming: Reworking Greekness in the Tale of a Brooklis,** Thursday, November 16, 2000. This talk centered on Yiorgos Yiannis Elias Mantas, a migrant worker who lived in California between 1092 and 1909, working in a cement factory in Napa Junction and later as a puchcart-peddler of fruits and vegetables in Los Angeles. Mantas returned in 1922 to his native Arcadia, where he died in 1966. In talking about the returned migrants –or, to use the more evocative Gringlish term, *Brooklides*– Dr. Papailias focused on Mantas and his experiences of migrant labor to reflect on working-class life and the meaning of "patriotis" in the wake of the Greek Civil war.

Dr. Papailias is a cultural anthropologist, having received her Ph.D. from the University of Michigan in October. She lives in Greece, where she teaches anthropology at College Year in Athens.

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